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Back To The Future

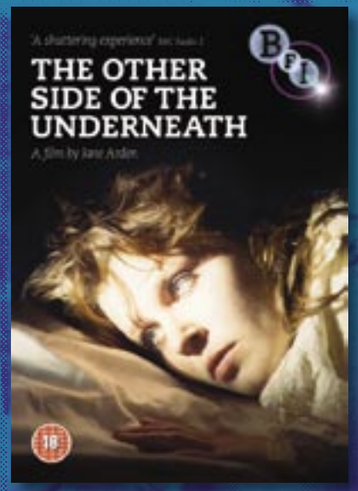
Visions of Tomorrow's World in the Movies

thebigpicture

Free July / August 2009

SEXUAL POLITICS AND SOCIAL ALIENATION: DISCOVER THE UNSEEN BRITISH CINEMA OF JANE ARDEN AND JACK BOND.

LOST AND FOUND



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Issue Three. July/August

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Welcome

The Big Picture is a magazine in love with the movies. Each issue we take you on a visual tour through the history of film to reveal universal themes, recurring ideas, moments of significant change and ways in which film influences a great deal of our culture beyond the screen. So whether you're a film buff or relative big screen novice, we hope you find something in the following pages to both inspire and entertain.

Gabriel Solomons

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COVER IMAGE METROPOLIS (KOBAL)

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Published by intellect books & journals

Kobal (1)

As an experiment on new urbanism, the Walt Disney inspired town of *Celebration, Florida* may not be everyone's first choice for a relocation. But if the clean, wholesome lifestyle perpetuated by many of Disney's movies sounds appealing, it's definitely worth a visit. **Joey Beard** takes a look at the town that Walt built. ➜

Park City

OPPOSITE A NICE PLACE TO RAISE YOUR KIDS / BELOW A TYPICALLY AMERICAN VIEW OF UTOPIA

Located just a few miles south of the Magic Kingdom in Orlando, Florida lies the town of Celebration. This town, like no other, was carefully constructed by the Disney Corporation and opened in 1996 – thirty years after the death of Walt himself. The project emerged in response to Walt Disney's ultimate dream which he discussed avidly in his dying years. This was Epcot – the Experimental Prototype City of Tomorrow.

Following Walt's death, The Walt Disney Company decided that it did not want to be in the business of running a town and, although the model community of Celebration, Florida has been mentioned as a realization of Disney's original vision, the town is based on concepts of new urbanism which is radically different from Disney's modernist and futurist visions.

The original idea developed from a yearning for a sense of community and neighbourhood friendliness which (in Walt's view) was becoming increasingly hard to find. Celebration has attempted to recapture this small town co-existence, deliberately bringing its inhabitants closer together to encourage conversation and interaction. The hospital treats illness, but more importantly, promotes wellness. Very Disney.

Alongside this socially driven 'incentive scheme' is the carefully laid out architecture and horticulture, scripted as if directly from a film with no mistaking who the film is by.

The essential conceit though is that Celebration proposes residents buy into a past that has only really existed in the movies, evidence – if any were needed – that nostalgia has a wonderful way of making you see the past through rose tinted (or perhaps Mickey Mouse shaped) glasses.

FIND OUT MORE:
www.celebration.fl.us/

When Tomorrow Comes

CINEMATIC VISIONS OF THE FUTURE

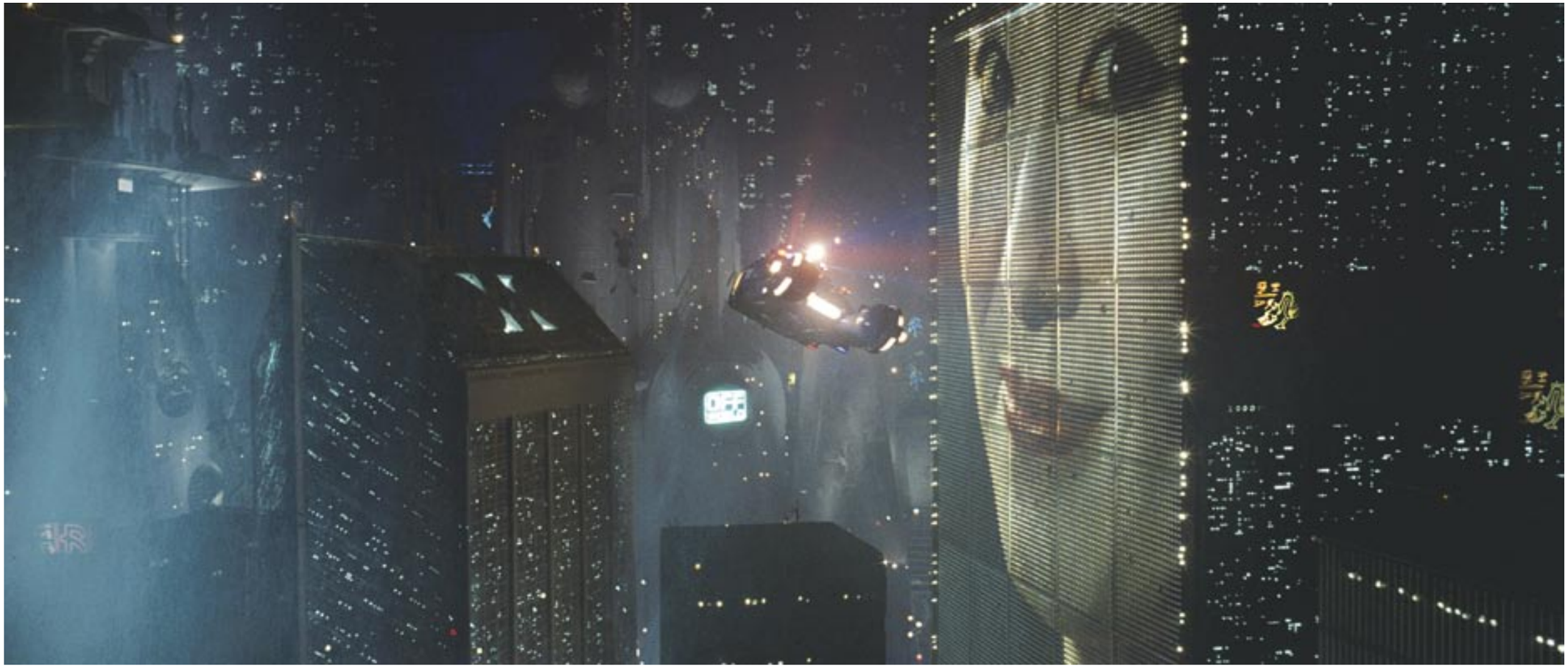
Future visions in movies are almost always a product of their own time which have a habit of ageing disgracefully. Occasionally though they open up a window to a future that not only feels somehow relevant but plausible too. Here we take a look at some prime examples. **Words by Gabriel Solomons**

Kobal

1936 2036

Things To Come (1936)
Dir. William C. Menzies

Scripted by H.G. Wells and based on his own novel, *Things to Come* examines the nature of progress as it spans an entire apocalyptic century and three generations, ending in 2036 with a rocket to the moon. In its vast scope and visualizations of a war-ravaged world saved by science and scientists, it's an epic on a Cecil B. DeMille bible movie scale. The film accurately 'predicts' television, jet planes, and evil dictators and – as a visionary work that aims to honestly tackle the devastating consequences of international warfare – is one of the few science fiction films that's *about* something.



Blade Runner *remains the benchmark for our most pessimistic (and plausible) vision of the future.*

LEFT THE NIGHT SKY IN BLADE RUNNER

Kobal (2)

1982 2019

Blade Runner (1982)
Dir. Ridley Scott

Although 2019 is now not such a distant future as that imagined 27 years ago, Ridley Scott's influential sci-fi noir remains the benchmark for our most pessimistic (and plausible) vision of the future. Replicants and flying cars aside, *Blade Runner* posits a future global community struggling with ecological and social meltdown that today doesn't seem too far fetched. As a commentary on our incessant appetite for genetic 'betterment', movies don't come much better than this.

2004 2027

Children of Men (2004)
Dir. Alfonso Cuaron

With films like *Children of Men*, we're faced with yet more gruff cynicism as our futuristic society faces extinction when no children are born and the human race has lost the ability to reproduce. There is a redemptive, hopeful end in sight (phew!), but the themes of nationalism and xenophobia coarsing through the narrative act as a warning and go some way in highlighting a few very current attitudes adopted by today's governments.

The themes of nationalism and xenophobia coarsing through the narrative should act as a warning…

LEFT CLIVE OWEN IN CHILDREN OF MEN

Director Steven Spielberg used input from a three day think tank to gather insights from 23 top futurists in an attempt to visualise the year 2056.

TOP FUTURISTIC WASHINGTON DC FOR MINORITY REPORT (DESIGN BY JAMES CLYNE)

2002 2056

Minority Report (2002)
Dir. Steven Spielberg

As well as introducing a paranormal element to future predictions (psychics in the employ of the police predict murders before they happen), *Minority Report* could be seen as the most accurate portrayal of things to come. Director Steven Spielberg and the film's production designer Alex McDowell used input from a three-day think tank to gather insights from 23 top futurists in an attempt to visualize the year 2056. The picture that emerged was a composite that incorporated new technologies into an already established and recognizable system. So, cityscapes blend old and new architecture; people still read newspapers on trains, but these are constantly updated in their hands; there's still no cure for colds but cars zoom along electric highways.

Minority Report is also a brilliant allegory for a hi-tech police state that uses pre-emptive reasoning to justify some pretty Orwellian 'Big Brother' tactics in controlling the masses. But what makes the film so effective is its *believability*. Only time will tell though just how accurate this vision is.

1949 1984

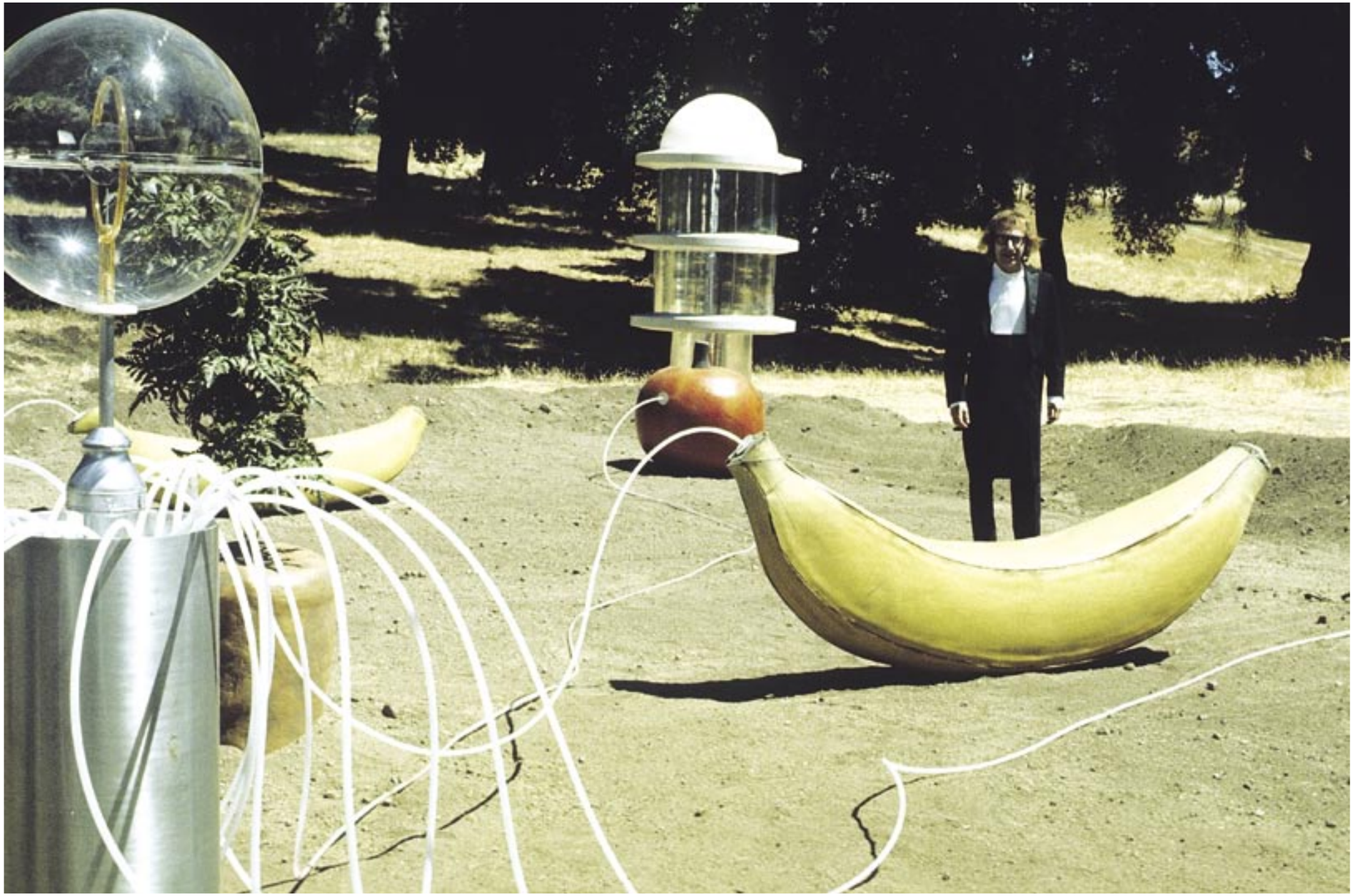
1984 (1956)
Dir. Michael Anderson

George Orwell's source novel, published in 1949, laid the macabre groundwork for a totalitarian state future vision with its portrayal of pervasive government surveillance and control. While the year 1984 itself didn't pan out quite as Orwell had envisioned, there's no doubting the book's – and subsequent film's – influence on popular media and language (terms such as 'newspeak', 'doublethink' and 'big brother' entering popular vernacular and even reality TV emerging as a result of Orwell's *1984*)

THIS IMAGE EDMOND O'BRIEN ATTEMPTS AN ESCAPE IN *1984*

Kobal (2)

Kobal (2)



1973 2173

Sleeper (1973)
Dir. Woody Allen

As a parody of its time, *Sleeper* has fun sending up the seventies, with its preoccupations of sex, food and corrupt government. But what makes the film so enjoyable is its absurd take on a usually dark subject: the Big Brother-controlled dystopia. Bursting at the seams with sight gags that include inflatable space suits, bespectacled robots and self-pleasuring cubicles (the infamous orgasmatron), Allen seems to understand the futility of trying to accurately predict the future, choosing instead to have a ball at science's expense. His is the kind of future I'd like to wake up to in 200 years time.

1976 2274

Logan's Run (1976)
Dir. Michael Anderson

The utopia shown in *Logan's Run* brings to mind aspects of the hedonistic practices and philosophies of ancient Rome, and echoes themes introduced in books such as Aldous Huxley's *Brave New World*. Survivors of an untold apocalyptic disaster are living within protective domes, thoroughly committed to pleasure but controlled by a central computer that manages overpopulation by enforcing the idea of "renewal" at thirty years of age. In style and execution, *Logan's Run* is horribly dated and far from a perfect film. But in terms of putting forward a plausible view of the future – citizens who trade personal freedom for security and comfort, ruled by machines in a society focussed on youth – the film was way ahead of its time.

alsosee... Alphaville (1965) / 2001: A Space Odyssey (1968) / Soylent Green (1973) / Gattaca (1997)

As a parody of its time, Sleeper has fun sending up the seventies, with its preoccupations of sex, food and corrupt government.

RECREATING ICONIC FILM SHOTS

Being There

INTERVIEW BY
Gabriel Solomons

There's an unmistakable buzz of excitement felt when standing at a location used in a movie. But few of us would go the lengths **Pieter Dirkx** does in recreating iconic shots from films. *The Big Picture* spoke to the artist to find out a bit about his process. ➜

So Pieter, How did the idea to meticulously recreate these film shots come about?
It started off when I went to New York a few years ago. I'd seen Darren Aronofsky's film *Requiem for a Dream* and wanted to visit Coney Island to find some of the locations that appeared in the movie. Before leaving for the airport I quickly printed out some screenshots, but when I found the first location, it became clear how it had changed since the film was made. First I took a picture with more or less the same framing, just for reference. After that, I thought it would be fun to put myself in the image, trying to exactly mimic what the characters were doing in the shot. It worked pretty well so I did the same thing for all the other screenshots, with varying success (depending on whether or not I had the right camera lenses with me or if I could put my tripod high or low enough). The last and most exciting picture I took that day was the one on the roof, where I actually had to sneak in, just like the characters in the movie!

Considering how often New York is used as a film location, I later regretted not having other movie screenshots with me. So from then on I made sure to take as many images as possible on any future trips.

OVER

TOP ANY WAY THE WIND BLOWS ANTWERP, BELGIUM
BELOW MAN BITES DOG BRUSSELS, BELGIUM

QUESTION:

On Visiting Film Locations

As an aspiring filmmaker, it's very educational to see how great directors used a given environment to construct the best possible shots.

OPPOSITE THE ILLUSIONIST ESKÝ KRUMLOV, CZECH REPUBLIC
BELOW A CLOCKWORK ORANGE WADSWORTH, LONDON

Why do you think visiting film locations has such a powerful effect on us?

It can be a very mixed experience. Depending on how much you love the film in question, it can demystify the next viewing. Suddenly, you don't just see this illusionary world anymore; you see cars driving where the camera is standing, electric cables that have been painted away, etc. In the case of *A Clockwork Orange*, the scene under the bridge feels a lot less like a desolate spot now. At the same time, it can be very powerful to go to places where one of your favourite directors created an iconic scene. As an aspiring filmmaker, it's also very educational to see how great directors used a given environment to construct the best possible shot.

I see by your flickr site that you're also a film maker and painter. What projects are you currently working on?

I'm finishing post-production on my second short film *The Geometry of Beetles*. It's a story about a man who considers his dead, framed insects to be his best friends. I've also started writing my next short film. It's all been pretty hectic this past year, so I haven't been painting much although I did draw a very extensive storyboard! I'm looking forward to painting again very soon.

Finally, why does film matter?

Because it's the only 'complete experience' art form for an audience. This, combined with the huge range of different stories movies can tell, makes it an essential part of life. And film goes further than educating us about politics or history as I believe dreams, nightmares and escapism are all equally valuable.

See more of Peter Dirkx's recreated location film shots and paintings:
flickr.com/photos/pieterdirkx/

Trailer for *The Geometry of Beetles*:
http://tinyurl.com/m8e5bu

DECONSTRUCTING FILM POSTERS

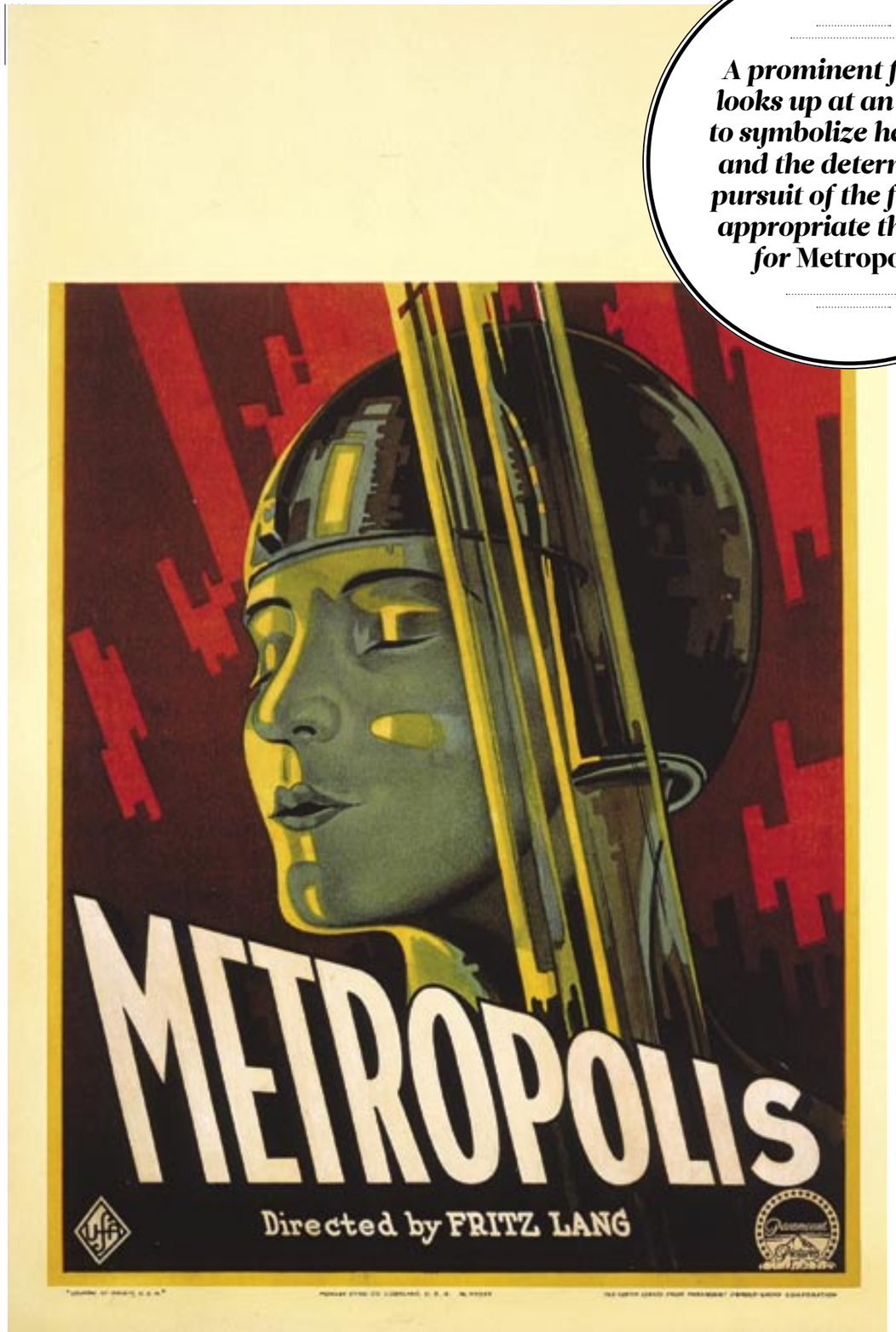
Electric Dreams

With the release in 1926 of *Metropolis*, Fritz Lang delivered one of the first blockbusters in the history of cinema and in the process would influence every dystopian future-noir film that would follow. Here, Tony Nourmand from London's Reel Poster Gallery takes a look at this seminal film's artwork.

Under the Weimar Republic, the arts, including cinema, flourished in Germany; in the decade following the First World War, the country was the biggest centre for commercial film making in the world. Fritz Lang's *Metropolis* (1926) is regarded as the first full-length science-fiction film and was a gargantuan venture that was the most expensive German film ever made to that date. Although receiving mediocre reviews on its initial release, the significance of *Metropolis* is now widely acknowledged and it is recognized as a gloriously seminal work. The associated artwork from around the world is equally magnificent. The French, German and American posters are different in their approach and emphasis, yet are remarkably similar in mood, each conveying the luxurious richness of the modernist age.

Art deco was characterized by geometric, streamlined forms and sleek lines, by a harmonic balance and uniformity in structure and all of these themes are evident in each of the posters.

Of the three, the American takes the most traditional approach with its focus on the female lead. It is reminiscent of war propaganda posters that frequently pictured a prominent figure looking up at a 30 degree angle to symbolize heroism and the determined pursuit of the future; appropriate themes for *Metropolis*. As was common for American studios, the artist of the piece is uncredited yet it remains one of the most striking posters from the period. ➜



***A prominent figure looks up at an angle to symbolize heroism and the determined pursuit of the future; appropriate themes for* Metropolis**

METROPOLIS (1926) ORIGINAL US

gofurther... www.reelposter.com [ARTIST] Heinz Schultz Neudamm [ARTIST] Boris Bilinsky

Towering Achievement

Metropolis is most famous for its cityscape. The dystopia of the future was dominated by monumental skyscrapers and gigantic steel structures and was allegedly based on the construction of Manhattan that was taking shape in the 1920s; a critic observed at the time that Lang's film 'serves the boldest dreams of architecture'. This vision of the towering metropolis of the future is most appropriately captured in Boris Bilinsky's artwork for the French billboard poster. It is recognized as one of the best French film posters ever designed and there is only one known copy in existence (which belongs to the Film Museum, Berlin). ➜

METROPOLIS (1926) ORIGINAL FRENCH (ART BY BORIS BILINKSY)

Heinz Schulz-Neudamm's design is one of the most sought after vintage posters of all time…

A Timeless Classic

The arresting German poster for *Metropolis* is graphic designer Heinz Schulz-Neudamm's most famous work. Like many German posters from the 1920s and 1930s, two versions of this poster were printed; one with credits at the bottom for use in German theatres and another free of text that could be exported around the world. The cold image and sepia colouring give the poster a striking starkness and, free of text, it is modernist design in its purest form. It is one of the most sought after vintage posters of all time and considered by many to be the holy grail of science-fiction posters. In 2005, The Reel Poster Gallery brokered the sale of a copy of this poster for a staggering $690,000 – a world record price for any vintage poster.

www.thereelpostergallery.com

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THE PLACES DREAMS ARE MADE OF

HIGHER GROUND

These days Outdoor film screenings are a dime a dozen with audiences experiencing film in countless weird and wonderful locations. But one New York organiser is raising the bar just that one step higher. We take the stairs to find out more. **Photographs by Sarah Palmer**

Founded in 1997 by native New York film maker Mark Elijah Rosenberg, Rooftop Films came about – as all good ideas do – through a simple premise: show films in unique locations. Mark explains: 'I had always hung out on rooftops, which in New York, are often an urban refuge and a place to gain a unique perspective on our beautiful, vertical city. As a filmmaker, I also thought I could show my films, and my friends' films, and that if you held the screening in a unique location, people would come out to see things they wouldn't otherwise see'.

As a result, Rooftop Films is unique among outdoor screenings in that they show new, independent cinema (as opposed to Hollywood blockbusters or classics) which demands people be more willing to take a risk on a film they have never heard of, on a subject they've never thought about and without celebrities. 'Climbing up to Rooftop Films is an adventure, and we give audiences adventurous programming'.

ABOVE ROOF IN THE BROOKLYN NAVY YARD

Rooftops are often an urban refuge and a place to gain a unique perspective on our beautiful, vertical city.

Mrak Elijah Rosenberg
Founder of Rooftop Films

LEFT ROOF OF OLD AMERICAN CAN FACTORY

Every Rooftop event aims to creatively combine the location, films, live music, partnerships and the after-party to create a synergy between all the elements of the event, and the location is crucial to that. Screenings on the roof of The Old American Can Factory (Gowanus, Brooklyn) – a complex of industrial buildings that have been converted into a communal artist and manufacturing space – show programmes of films about the changing landscape in industry and architecture, reflecting on how these changes affect individuals around the world. And on the roof of El Museo del Barrio (East Harlem, Manhattan) films about Latino people and culture are screened to address issues of ethnic diversity. ➜

ABOVE OPEN ROAD ROOFTOP
LOWER EAST SIDE, MANHATTAN

Cinema matters because it synthesizes and excites all your senses – cinema outdoors even more so.

LEFT LAKESIDE SCREENING

So do the organisers have any favourite locations? 'All of our venues are unique and wonderful for different reasons with different atmospheres and aspects to all of them. Personally, I love doing screenings at Open Road Rooftop (Lower East Side, Manhattan) on top of a New York City public school (PREVIOUS PAGE). In addition to being our largest space (we've had up to 1,200 people there watching films on three screens!), the space has great views in all four directions and the walls are covered with student graffiti. But we're always looking for the next great roof!'

When asked why he thinks film matters, Mark's response is a typically creative one: 'Is that a trick question? Film doesn't matter. Video doesn't matter. Computer animation doesn't matter. Motion pictures matter. Stories matter. Images that awaken you matter. Sounds that make you see matter. Cinema matters because it synthesizes and excites all your senses – cinema outdoors even more so. ✱tbp

www.rooftopfilms.com
sarahpalmerphotography.com

UK OUTDOOR SCREENINGS

Somerset House Summer Screen
30th July to
8th August 2009
somersethouse.org.uk
Films include: Alien, Wings of Desire, Cool Hand Luke and Raiders of the Lost Ark

Kobal

> ***'You fools, this man is plotting our doom! We die at dawn! He is Caligari!'***

ABOVE CESARE CARRIES JANE OVER THE ROOFTOPS

MOMENTS THAT CHANGED FILM FOREVER

The Cabinet of Dr. Caligari {1919}

Welcome to the Dark Side…

There's one silent film that stands out as hugely influential; from Hitchcock, to film noir to the horror movie, evidence of the influence of *The Cabinet of Dr Caligari* and German expressionism can be seen throughout film history. **Text by Gail Tolley**

Few people these days are familiar with the somewhat bizarre carnival attraction that was the somnambulist – a person who existed in a hypnotic sleep-like state and was brought out to amazed audiences to answer those questions usually reserved for the fortune teller. The few who have heard of this bygone fairground attraction perhaps include the odd film buff. The reason? One of the most fascinating and influential films within cinema's relatively short history centres entirely around such a figure. *The Cabinet of Dr Caligari*, directed by Robert Wiene, was made in Germany in 1920 (almost ten years before the talking picture would first come to cinema screens) and on its release created more than a little stir – here was something that hadn't been seen on the big screen before.

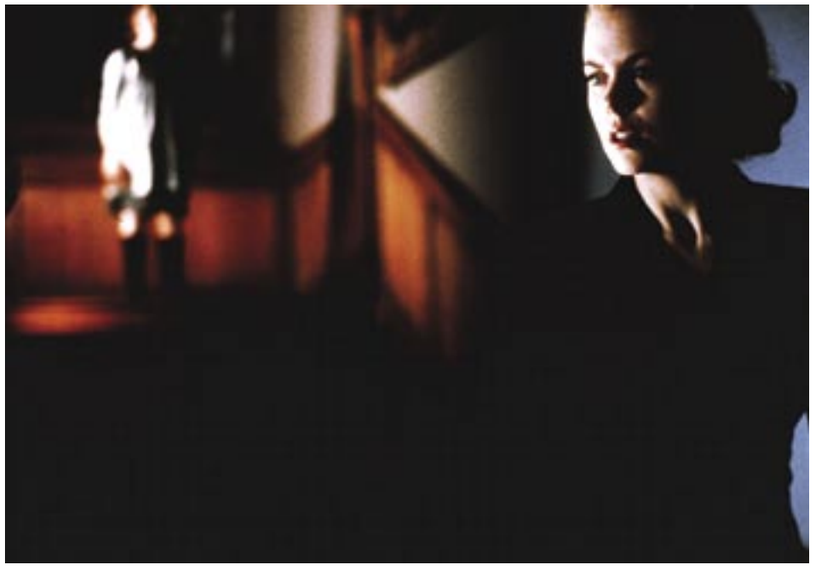
The film is notable firstly for its highly stylized sets which drew upon the expressionist movement that was prevalent in Germany in the early twentieth century reaching its height in the 1920s in Berlin. The movement was characterized by distorted lines, warped shapes and bold use of colour and these aspects were found both in painting and in the theatre. In *Dr Caligari*, the painted backdrops depict twisted buildings and exaggerated shadows which lend the film a surreal, other-worldly atmosphere. This distortion creates an uneasiness that reflects the psychological and emotional turmoil of the characters. At the time the sets were one of, if not the most, highly prized parts of the film and their creators were leading artists in the field.

Within these sets unfolds the story of a visiting carnival which features Dr Caligari and his mysterious somnambulist, Cesare. Two friends, Francis and Alan, on a visit to the fairground are shocked when the somnambulist reveals that Alan will not live to see the morning. Mysteriously, the premonition comes true and the very next day Alan is found murdered. Believing Dr Caligari and his somnambulist are involved, Francis begins to investigate further and discovers that Dr Caligari is not who he seems.

The Cabinet of Dr Caligari ➜

alsosee... Nosferatu (1922) / The Lodger (1927) / Blackmail (1929) / The Maltese Falcon (1941)

Dr Caligari *has been regarded by many as the first genuine horror film. The artificial setting, uneasy atmosphere and references to insanity all seen as paving the way for the future of the horror genre.*



ABOVE NICOLE KIDMAN GETS SPOOKED IN *THE OTHERS (2001)*

was one of the first films that would become part of a movement in cinema known as German expressionism. Following World War One German filmmakers struggled to fund elaborate productions and instead turned their focus to creating a sense of mood and atmosphere through elaborate set designs. Other films which fall into the category include the vampire flick *Nosferatu* (1922) and Fritz Lang's *Metropolis* (1926). Whilst other German expressionist films do not have the same reliance on painted sets as *Dr. Caligari*, the inner emotions of the characters are often rendered through the style of filming itself, for example in the choice of lighting and dramatic camera angles.

German expressionism was internationally influential: Hitchcock's early British films are heavily indebted to the movement. Both *The Lodger* (1927) and *Blackmail* (1929) are atmospheric pieces that incorporate, in particular, the high black and white contrast lighting used in German expressionist film. These cinematic characteristics would re-emerge in the 1940s and 1950s in the crime films that would become classified as film noir. Translated literally as 'black film' it was a genre filled with gangsters, trilbies, femme fatales and conspiracy. Observed predominantly in Hollywood in films such as *The Maltese Falcon* (1941) and *The Big Sleep* (1941), film noirs also developed in other national cinemas, for example in Britain with *The Third Man* (1949) and in Japan in Akira Kurosawa's *Stray Dog* (1949). The style of these films was heavily indebted to German expressionism with their use of low angle shots and high contrast lighting, creating an ambience of trouble and intrigue.

Dr. Caligari has also been regarded by many as the first genuine horror film. The artificial setting, uneasy atmosphere and references to insanity are seen by many as setting the way for the horror genre. The hypnotic state of Cesare also evokes the terrifying figure of the zombie which has long been fertile ground for filmmakers. Importantly the film was also one of the first to use flashback as a means of telling the central part of the story.

Without revealing the film's trump card, it is enough to say that there is a twist waiting for viewers which has proved inspirational to many a film plot, from *The Sixth Sense* (1999) to *The Others* (2001). And whilst today *The Cabinet of Dr. Caligari* is unlikely to create the same impact with audiences as it did back in 1920, this is probably due to the fact that so many aspects of the film have been absorbed and recreated in modern movies. Many contemporary films exhibit a cinematic heritage that can arguably be traced back to this influential film. Much of David Lynch's work shows evidence of the surreal and dark aspects of Wiene's film, whilst Tim Burton's fantasy settings, such as in *Edward Scissorhands* (1990) allude to the stylized sets found in many examples of German Expressionism. Other futuristic works such as *Blade Runner* (1982) and *Brazil* (1985) have been inspired by the futuristic city of Fritz Lang's *Metropolis* (1926). Even recent animated films such as *Sin City* (2005) with its references to film noir are unlikely to have existed had it not been for the movement.

The influences of German expressionism are numerous and whilst the somnambulist may have been resigned to history *The Cabinet of Dr. Caligari* most definitely hasn't. **[tbp]**

gailtolley@yahoo.com

alsosee... The Third Man (1949) / Stray Dog (1949)

nextissue... Rise of the Blogger as Critic

filmint

***
DIALOGUE AROUND THE MOVING IMAGE
***

Image: Juliette Lewis as Faith in *Strange Days* (1995)

Film International.

Published as a bi-monthly, full colour journal, *Film International* covers all aspects of film culture in a visually dynamic way.
This new breed of film magazine brings together established film scholars with renowned journalists to provide an informed and animated commentary on the spectacle of world cinema.

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CAPTURING THE CITY ON SCREEN

Tokyo

With its neon lights and teeming mass of colourful characters, Tokyo, the world's largest metropolis – may be a blur, but it's a very genteel one. **Gail Tolley** selects some defining films that capture this vibrant city in all its quirky charm.

Kobal (1)

Lost in Translation (2003)

Dir. Sofia Coppola
USA, 102 minutes
Starring Scarlett Johansson, Bill Murray, Giovanni Ribisi

In Sofia Coppola's hugely popular film we follow two characters, Charlotte (Scarlett Johansson) and Bob (Bill Murray), who meet within the walls of their soulless hotel in Tokyo. Nights of shared insomnia lead to an unlikely friendship. *Lost in Translation* conveys an atmosphere of existential melancholy against a backdrop of cultural alienation. From the quiet stillness of the hotel to the busy, neon-filled streets outside, we experience Tokyo through the eyes of two outsiders who are at a turning point in both their lives.

Tokyo Story is filled with the quiet disappointment and disillusionment that exists between generations.

Kobal

Tokyo Story (1953)

Dir. Yasujiro Ozu
Japan, 136 minutes
Starring Chishu Ryu, Chieko Higashiyama, Kyoko Kagawa, So Yamamura, Setsuko Hara

Often considered to be Japanese auteur Ozu's masterpiece, *Tokyo Story* is a pensive exploration of the relationship between parents and their grown-up children. The film is filled with the quiet disappointment and disillusionment that exists between generations. Set mostly in domestic locations, it nevertheless plays out against the backdrop of the Japanese capital. The title alludes to a universal story, not just across Tokyo itself but across many cultures and countries.

Tokyo! (2008)

Dir. Michel Gondry, Leos Carax, Joon-ho Bong
Japan, 112 minutes
Starring Ayako Fujitani, Ryo Kase, Denis Lavant

Michel Gondry, Leos Carax and Joon-ho Bong each bring a different side of Tokyo to the silver screen with their short films set around the city. Gondry's segment follows a young couple who move to the city with high hopes for their future only for disappointment to set in, with surprising consequences. Carax's unique style is ever-present in his piece that follows a creature that emerges from the Tokyo sewers to terrorize the city's inhabitants. And the last film is an elegant and idiosyncratic tale of an obsessive compulsive who is drawn out of his life of routine when he falls for a pizza delivery girl. Three different stories and three different viewpoints show contemporary Tokyo at its cinematic best.

FURTHER VIEWING **Godzilla (1954)** The quintessential monster movie has spawned over two dozen sequels. The original Godzilla was a prehistoric creature brought to life after the atomic bombings of WWII; now he's a hero. **Akira (1988)** Touchstone film of anime (Japanese animation), directed by Katsuhiro Otomo and based on his manga (comics). Grim story of biker gangs and overlords in a post-apocalyptic Tokyo. **Shall We Dance? (1996)** Director Masayuki Suo's lyrical story of a salaryman (office worker) who rediscovers life, love and lilt through the simple joys of ballroom dancing.

Marty Mcfly's Hoverboard in Back to the Future Part II {1989}

In our continuing series looking at evocative objects in film, this issue's item was the perfect storm of nerd-child fantasies. It had the appeal of futuristic tech, the dream of flight and the design muscle to match. There was only one problem. It wasn't real. **Scott Jordan Harris** takes us back.

ABOVE MARTY IS SPOTTED BY THE FASHION POLICE

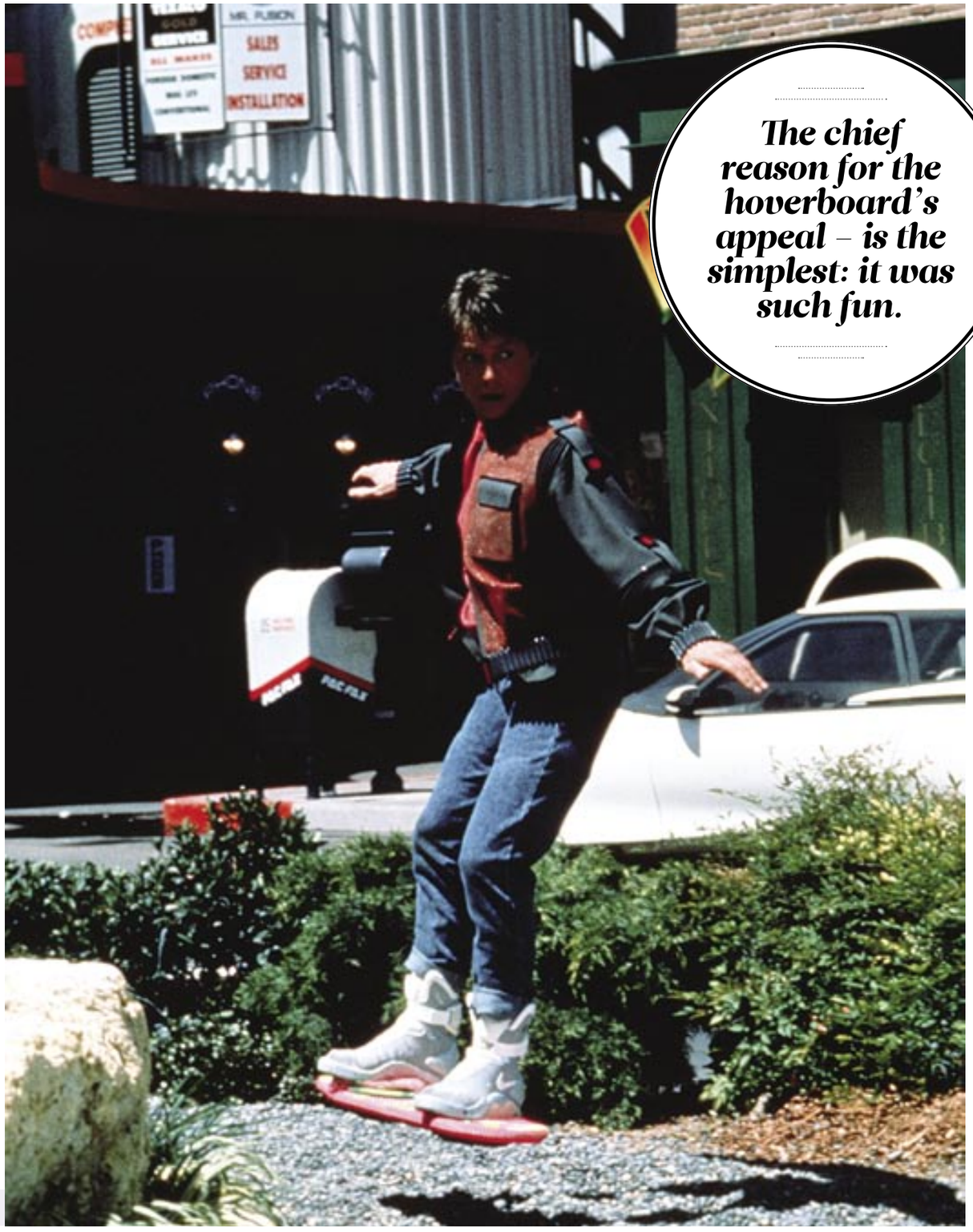
SCREENGEM

The hoverboard was a perfect piece of sci-fi design: it took the skateboard, a low-tech 1980s icon of – depending on your generational allegiance – unfettered fun or teenage delinquency, and freed it from the surly bonds of Earth to create the coolest toy ever seen onscreen. From the moment Michael J. Fox hopped aboard one to flee *Back to the Future Part II*'s third-generation McFly molesters, the hoverboard was an indelible entry in cinema's history of the future.

There are innumerable explanations for its resonance with audiences, not least that it foretold a time when gadgets (to which the 1980s had made us addicted) would be sleek, simple and lightweight: the opposite of arcade machines the size of changing cubicles and boom boxes as big as campervans. But the chief reason for the hoverboard's appeal – and why it was more attractive than film's most powerful spaceships, time machines and supercomputers – is the simplest: it was such fun.

Regardless of their potential to expand the frontiers of human understanding, it is not contemporary technology's Hubble Telescopes and Hadron Colliders that truly interest and excite us, but its iPods and mobile phones. We needn't be professional students of human behaviour to know what most people would pick given their choice of control over cold fusion, mastery of perpetual motion… or a flying skateboard.

The Back to the Future boxset is available to buy from Amazon



The chief reason for the hoverboard's appeal – is the simplest: it was such fun.

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intellect
Film Studies

Publishers of Original Thinking

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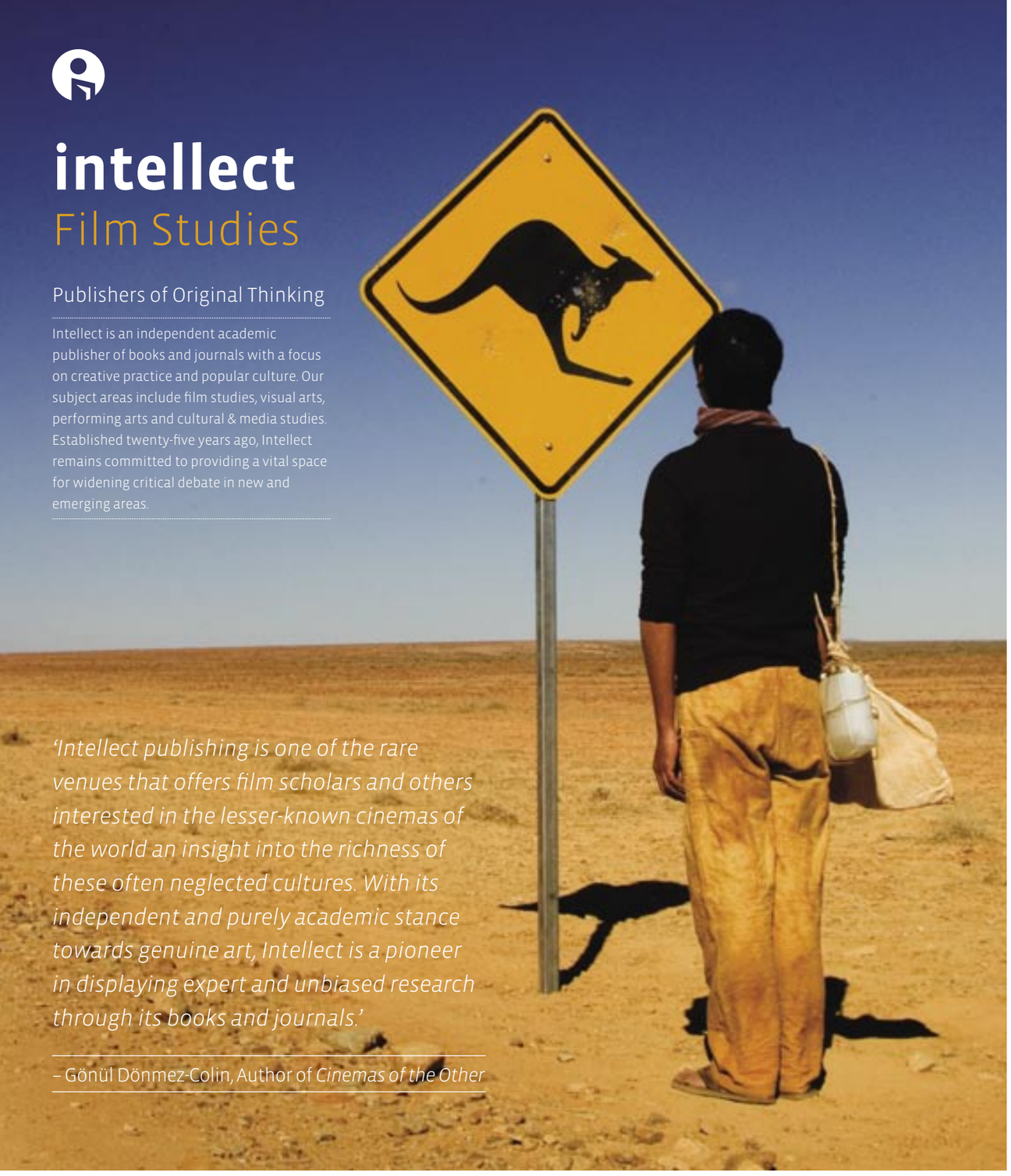

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– Gönül Dönmez-Colin, Author of *Cinemas of the Other*

Diasporas of Australian Cinema

Edited by Catherine Simpson, Renata Murawska & Anthony Lambert

ISBN 9781841501970 | pb | £19.95

This is the first volume to focus exclusively on diasporic hybridity and cultural diversity in Australian film-making over the past century. Topics include post-war documentaries and migration, Asian-Australian subjectivity, cross-cultural romance, 'wogsploitation' comedy, and post-ethnic cinema.

Sophia Loren
Moulding the Star

By Pauline Small

ISBN 9781841502342 | pb | £14.95

This unique book sets out to highlight the career of Sophia Loren as a prime example of a highly original rise to fame in a European context. Small emphasizes that although primarily an Italian star, Loren's career crossed the boundaries of a shifting network of film-making ventures that spanned Hollywood and Europe.

Stephen King on the Big Screen

By Mark Browning

ISBN 9781841502458 | pb | £14.95

This is the first book written by a film specialist to consider in detail films adapted from the pen of Stephen King. Browning takes an original genre-based approach in considering work by directors such as Kubrick and Romero. He discusses neglected films like *Creepshow* alongside fresh approaches to *The Shining* and *Stand By Me*.

The Place of Artists' Cinema:
Space, Site and Screen

By Maeve Connolly

ISBN 9781841502465 | pb | £19.95

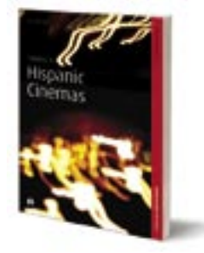
Connolly identifies a recurrent concern with site, space and cinema architecture in film and video works by artists, extending from the late 1960s to the present day. There are in-depth readings of works ranging from multi-screen projections to site-specific installations and feature-length films.

Journal of African Cinemas

Editors: Keyan G. Tomaselli & Martin Mhando

ISSN 17549221 | Forthcoming

The journal explores the interactions of visual and verbal narratives in African film. It recognizes the shifting paradigms that have defined and continue to define African cinemas. Identity and perception are interrogated in relation to their positions within diverse African film languages.

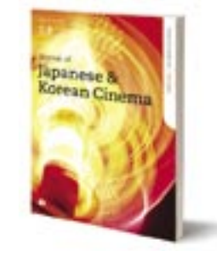


Studies in Hispanic Cinema

Editors: Barry Jordan, Kathleen Vernon & Marvin D'Lugo

ISSN 14780488 | Vol: 4 : Issue: 3

The journal is dedicated to the study of Spanish-speaking cinemas. Written in English to maximize the opportunities for contact between academic disciplines such as Media, Film Studies, Latin American and Post- colonial Studies, as well as Hispanic Studies, thereby encouraging an inter-cultural and inter-disciplinary focus.



Journal of Japanese & Korean Cinema

Editors: David Desser & Frances Gateward

ISSN 17564905 | Vol: 1 : Issue: 1

The journal is a fully refereed forum for the dissemination of scholarly work devoted to the cinemas of Japan and Korea and the interactions and relations between them. This new journal seeks essays for its inaugural issue devoted to Japanese-Korean cinematic connections.

Film International

Editor-in-chief: Daniel Lindvall

ISSN 16516826 | Vol: 7 : Issue: 3

Published as a bi-monthly, full colour journal, *Film International* covers all aspects of film culture in a visually dynamic way. This publication combines the work of respected scholars and journalists to provide an informed and animated commentary on the spectacle of cinema.

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Time Bandits

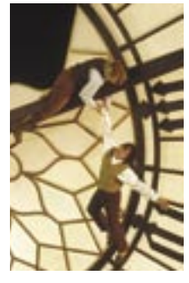
The thrill sequence to end them all may have been copied, but it's never been beaten.

WORDS BY
Alistair Somerfield

Harold Clayton Lloyd was the undisputed master of the so called 'thrill sequence'. Performing most of the necessary stuntwork himself and – on occasion injuring himself in the process (he would lose a thumb and index finger while filming *Haunted Spooks* in 1919) – Lloyd earned his place alongside Charlie Chaplin and Buster Keaton as one of the most influential comedians of the silent era. While far more prolific in his output than Chaplin, Lloyd will probably be best remembered for the standout sequence in *Safety Last!* which sees his character clambering up the face of a skyscraper as a publicity stunt, encountering new and ever more thrilling difficulties along the way, climaxing in the famous 'clock scene' – one of the most enduring (and oft imitated) images in all of cinema.

The iconic clock hanging scene is, even today, as thrill packed as they come.

SAME AGAIN



TOP BACK TO THE FUTURE (1986)
MIDDLE SHANGHAI NIGHTS (2003)
BOTTOM LOOK WHO'S TALKING (1989)

Competition

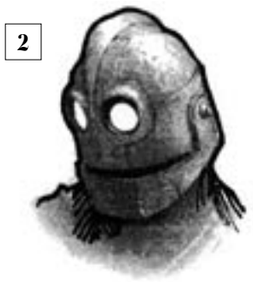
Heavy Metal

The future is full of datardly robots looking to rid the world of us pesky humans. Some may seem cute and cuddly but beware, for the tin toys of today are the chrome rulers of tomorrow! Simply name the films that feature the robots (or replicants!) below and send us your answers for a chance to win an intellect film book of your choice.
E: info@thebigpicturemagazine.com

ROBOTIQUETTE

'Sloppy with your drink? Get this boy a bib!'

1



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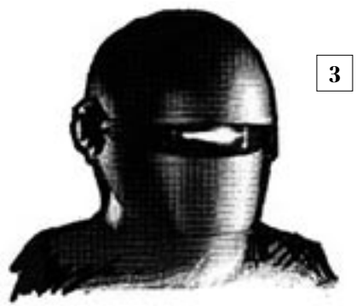

3

4

ROBOTIQUETTE

'Bring back life form. Priority one. All other priorities rescinded'

5

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AUGUST 21ST

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6

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visit: www.thebigpicturemagazine.com

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thebigpicture

would you like to contribute to the Big Picture magazine?

We're always on the look out for enthusiastic film-lovers with a passion and flair for the written word. So, if this sounds like you, then simply send us a few examples of your writing along with a short personal bio to Gabriel Solomons:

info@thebigpicturemagazine.com

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Upcoming

Our recommended list of outdoor screenings this summer

OUTDOOR SCREENINGS IN JULY & AUGUST

Film4 Summer Screenings
Edmond J Safra Fountain Court at Somerset House London

PROGRAMME JULY
30 / Broken Embraces
31 / Alien & Poltergeist (DB)

PROGRAMME AUGUST
1 / West Side Story
2 / Slumdog Millionaire
3 / The Shawshank Redemption
4 / Wings of Desire
5 / Don't Look Now
6 / Strangers on a Train
7 / Cool Hand Luke & Road House
8 / Raiders of the Lost Ark
www.somersethouse.org.uk

Cinema under the stars
Syon Park, Brentford, Middlesex

PROGRAMME JULY
22 / Grease
23 / Funny Face
24 / Mamma Mia
25 / Slumdog Millionaire
26 / 007: Goldfinger
www.syonpark.co.uk/news.asp

The Scoop at More London
More London, Queen's Walk London Bridge

PROGRAMME SEPTEMBER
16 / Slumdog Millionaire
17 / For a Few Dollars More
18 / Mamma Mia
23 / The Wizard of Oz
24 / Local Hero
25 / The Usual Suspects
30 / Strictly Ballroom

PROGRAMME OCTOBER
1 / La Vie en Rose
2 / Oh Brother Where Art Thou?
www.morelondon.co.uk/scoop.html

National Theatre: Watch This Space
National Theatre London

PROGRAMME JULY
31 / Flyboy

PROGRAMME AUGUST
7, 14 & 21 / Flyboy
www.nationaltheatre.org.uk/wts

Dulwich Picture Gallery
Barbican, London
31 August / Mamma Mia!
www.dulwichpicturegallery.org.uk

Spinning Wheels
Manchester
(Screenfields is Manchester's first open air cinema)

PROGRAMME JULY
9 / The Science of Sleep
16 / Eagle vs Shark
23 / The Graduate
30 / Quantum of Solace

PROGRAMME AUGUST
6 / Grease
8 / The Incredibles
13 / Boy in the Striped Pyjamas
16 / ET
20 / Monty Python & the Holy Grail
27 / Wizard of Oz

PROGRAMME SEPTEMBER
3 / Rocky Horror Picture Show
10 / The Reader
www.spinningfieldsonline.net

2008 Big Screen in the Park
Showroom Cinema, Sheffield

PROGRAMME AUGUST
12 / Waveriders
13 / Wall-E
14 / Star Trek
15 / Mamma Mia
www.exeter.gov.uk

Britflicks at the Britannia
The Britannia pub, London

PROGRAMME JULY
16 / Primitive London

PROGRAMME AUGUST
13 / All the Right Noises
www.thebritanniapub.co.uk

While we do our best to provide you with a comprehensive list of recommended outdoor screenings, we inevitably miss some cracking events, so to notify us of any upcoming film screenings you think we (and our readers) should know about please simply contact us by email with your suggestions.
info@thebigpicturemagazine.com

Film Index

So you've read about the films, now go watch 'em!

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London Film Productions
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Universal Pictures
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Twentieth Century-Fox
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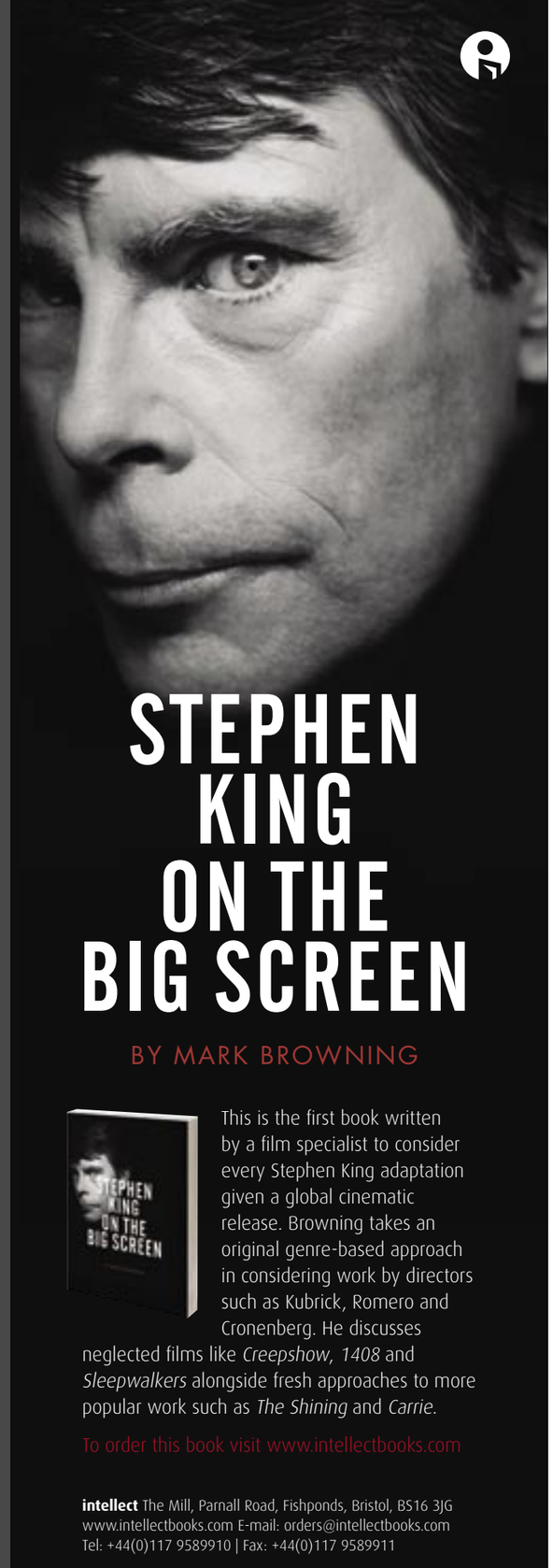

STEPHEN KING ON THE BIG SCREEN

BY MARK BROWNING

This is the first book written by a film specialist to consider every Stephen King adaptation given a global cinematic release. Browning takes an original genre-based approach in considering work by directors such as Kubrick, Romero and Cronenberg. He discusses neglected films like *Creepshow*, *1408* and *Sleepwalkers* alongside fresh approaches to more popular work such as *The Shining* and *Carrie*.

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MR BONGO FILMS

GODDESS by Satyajit Ray

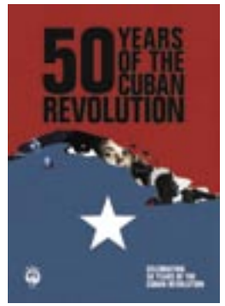
Ray's classic Goddess (Devi) generated some controversy on its release in India as it was seen as an attack on Hinduism. The film was eventually released and went on to receive a government award, the President's Gold Medal.

The film focuses on a young woman, who is deemed a goddess when her father-in-law, envisions her as the Goddess Kali.

Available from June

50 Years Of The Cuban Revolution

Box set containing three all time classic Cuban films by three legendary directors - Lucia, I Am Cuba and Strawberry & Chocolate by Humberto Solas, Mikhail Kalatozov and Tomas Gutierrez Alea



Available from July

Andrzej Wajda's MAN OF IRON by Andrzej Wadja

Frequently regarded as one of the greatest and most important films to ever come out of Poland, the Oscar nominated and Palm d'or winning Man Of Iron (Czlowiek z Zelaza) is legendary director's Andrezj Wajda's final and most moving and poignant film regarding the Solidarity Movement and its struggles to gain recognition in his native country.

Available from June

www.mrbongo.com www.buymrbongo.com

TO DENY WOMEN DIRECTORS AS I SUSPECT IS HAPPENING IN THE STATES, IS TO DENY THE FEMININE VISION.

— Jane Campion

www.thebigpicturemagazine.com

There's more to film than meets the eye…